

# Unit 03: Character work, Emotions on Stage, and Monologues (Weeks 18-24)

Content Area: **Template**  
Course(s):  
Time Period: **Full Year**  
Length: **6 Weeks**  
Status: **Published**

## Standards Alignment

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### New Jersey Student Learning Standards

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Theatre artists, through a shared creative experience with an audience, present stories, ideas and envisioned worlds to explore the human experience.

What happens when theatre artists and audiences share creative experiences?

Share

TH.6-8.1.4.8.Re7a	Describe and record personal reactions to artistic choices in a theatrical work.
TH.6-8.1.4.8.Re7b	Compare recorded personal and peer reactions to artistic choices in a theatrical work.
TH.6-8.1.4.8.Re8a	Investigate various critique methodologies and apply the knowledge to respond to a theatrical work.
TH.6-8.1.4.8.Re9a	Analyze how personal experiences affect artistic choices in a theatrical work.
TH.6-8.1.4.8.Re9b	Identify and interpret how different cultural perspectives influence the evaluation of theatrical work.
TH.6-8.1.4.8.Re9c	Examine how the use of personal aesthetics, preferences and beliefs can be used to discuss a theatrical work.
TH.6-8.1.4.8.Cn10a	Examine a community issue through multiple perspectives in a theatrical work.
VPA.1.1.8.C	Theatre
VPA.1.1.8.C.2	Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.
VPA.1.1.8.C.3	Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.
VPA.1.2.8	All students will understand the role, development, and influence of the arts throughout history and across cultures.
VPA.1.2.8.A	History of the Arts and Culture
VPA.1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
VPA.1.3.8.C	Theatre
VPA.1.3.8.C.1	Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.
VPA.1.3.8.C.2	Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.

## **Integration of Career Readiness, Life Literacies and Key Skills**

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CRP.K-12.CRP1	Act as a responsible and contributing citizen and employee.
CRP.K-12.CRP2	Apply appropriate academic and technical skills.
CRP.K-12.CRP3	Attend to personal health and financial well-being.
CRP.K-12.CRP4	Communicate clearly and effectively and with reason.
CRP.K-12.CRP5	Consider the environmental, social and economic impacts of decisions.
CRP.K-12.CRP6	Demonstrate creativity and innovation.
CRP.K-12.CRP7	Employ valid and reliable research strategies.
CRP.K-12.CRP8	Utilize critical thinking to make sense of problems and persevere in solving them.
CRP.K-12.CRP9	Model integrity, ethical leadership and effective management.
CRP.K-12.CRP10	Plan education and career paths aligned to personal goals.
CRP.K-12.CRP11	Use technology to enhance productivity.
CRP.K-12.CRP12	Work productively in teams while using cultural global competence.

## **Technology / Integration of Computer Science and Design Thinking**

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TECH.8.1.8	Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.
TECH.8.1.8.A	Technology Operations and Concepts: Students demonstrate a sound understanding of technology concepts, systems and operations.
TECH.8.1.8.A.1	Demonstrate knowledge of a real world problem using digital tools.

## **Interdisciplinary Connections: NJSL for ELA, Social Studies, Science and/or Math Section**

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### **Capacities of the Literate Individual**

### **Students Who are College and Career Ready in Reading, Writing, Speaking, Listening, & Language**

They demonstrate independence.

They comprehend as well as critique.

They value evidence.

They use technology and digital media strategically and capably.

ELA.L.VI.8.4	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
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ELA.L.VI.8.4.A	Interpret figures of speech (e.g., verbal irony, puns) in context.
ELA.L.VI.8.4.B	Use the relationship between particular words to better understand each of the words.
ELA.L.VI.8.4.D	Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).
ELA.SL.II.8.2	Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

## **Integration of Diversity, Equity and Inclusion; Climate Change; Informational and Media Literacy** **New Section**

see Crosswalks

## **21st Century Life and Careers**

CAEP.9.2.8.B.4	Evaluate how traditional and nontraditional careers have evolved regionally, nationally, and globally.
CAEP.9.2.8.B.7	Evaluate the impact of online activities and social media on employer decisions.
TECH.8.1.8.C.CS2	Communicate information and ideas to multiple audiences using a variety of media and formats.
TECH.8.1.8.C.CS3	Develop cultural understanding and global awareness by engaging with learners of other cultures.
TECH.8.1.8.C.CS4	Contribute to project teams to produce original works or solve problems.

## **Stage I: Desired Results**

## **Transfer/Overview/Rationale**

<b>Transfer / Overview / Rationale</b>
<p>Unit Rationale The purpose of this unit...</p> <p><b>Character work, Emotions, and Monologues</b></p> <p>Students involved in drama not only gain confidence, they also discover healthy ways to relate to peers, to creatively problem solve, and to express themselves.</p> <p>Drama and theater activities help students rid themselves of inhibitions, trust their instincts, explore their own talents</p>

and build their imagination. The friendly, supportive atmosphere of the class encourages students to stretch themselves further. Through theatre games and activities students will learn to lose inhibitions and will gain trust in themselves as well as others in their groups.

**-In the process of studying and analyzing a character the student will be better able understand themselves and the world around them through introspective questions.**

**-Students will develop acting techniques enabling them to create honest, realistic characters**

## **Meaning**

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### **Essential Questions**

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#### Essential Questions

- How does an actor express him/herself on a stage?
- What is your story?
- How can I use the skills and techniques of other performers to enhance my work?
- What emotions translate to the stage and how can I manage my own thoughts and feelings while conveying what is “real” to a live audience?
- How can I bring another’s ideas to life?

### **Enduring Understanding/Indicators of Understanding**

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#### Enduring Understanding/Indicators of Understanding

- Theatre artists acquire specific skills and knowledge to use in creating theatre.
- Theatre artists make choices based on interpretations generated by an established resource to accomplish their purpose
- Theatre artists share stories about the human experience
- Theatre artists listen, and then manage their emotional and physical impulses to express

themselves mindfully.

## **Acquisition (Student Learning Objectives)**

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### **Knowledge**

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Knowledge

Students will know...

- types of stock characters
- techniques for actors
- emotional strategies while onstage alone
- emotional strategies while onstage with others
- importance of characterization and backstories
- history of the monologue onstage (timeline of changes)

### **Skills**

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Skills

Student will be skilled at ...

- perform a one-two paragraph monologue - memorized
- convey emotions to a crowd
- react to a scene
- develop a character for another actor
- develop a character for themselves

## **Stage 3: Learning Plan**

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### **Resource and Mentor Texts**

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Resources and Mentor Texts

**NATIONAL THEATRE STANDARDS** at National Coalition for Core Arts Standards (<http://nccas.wikispaces.com/>)  
**Child Development and Arts Education: A Review of Current Research and Best Practices (Jan 2012): Executive**

Summary & Chart of Best Practices, pp. 4-12. Theatre, pp. 40-46.  
<http://nccas.wikispaces.com/file/view/CB%20Child%20Development%202.2.12.pdf>

A Review of Selected State Arts Standards (Nov. 2011): (CO, FL, MI, NJ, NYC, NC, TN, WA) Executive Summary, pp. 6-13 <http://nccas.wikispaces.com/file/view/State%20and%20media%20arts%20standards%20-%20FINAL%20-%20202.1.2012.pdf>

Arts Education Standards and 21st Century Skills (compared to 1994 Standards) (Aug. 2011): Executive Summary, pp. 4-12 Theatre Summary Chart, pp.16-17 Theatre Full Analysis, pp. 210-305 READ grades 5-8/8th grade & grades 9-12/12th grade for each 21st c Map & current Theatre standards  
[http://nccas.wikispaces.com/file/view/ArtsEducationStandards\\_21stCenturySkills.pdf](http://nccas.wikispaces.com/file/view/ArtsEducationStandards_21stCenturySkills.pdf)

National Standards for Arts Education. Reston, VA: Music Educators National Conference. (Includes theatre standards for K-4, 5-8, & 9-12; 1-800-828-0229) <http://artsedge.kennedy-center.org/educators/standards.aspx>

Drama Book Shop <http://dramabookshop.com/>

Dramatic Publishing Company, Woodstock, IL <http://dramaticpublishing.com/>

Dramatists Play Service <http://www.dramatists.com/>

Music Theatre International <http://mtishows.com/>

Plays for Young Audiences (CTC & SCT) <http://www.playsforyoungaudiences.org/>

Rodgers & Hammerstein Library <http://www.rnh.com/>

Samuel French <http://www.samuelfrench.com/>

Tams-Whitmark Music Library <http://www.tamswitmark.com/>

## **Formative Assessment Strategies**

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### Formative Assessment Strategies

- Student conferences
- observation
- quiz
- one word summary
- Muddiest/clearest point
- I have - who has...

[Formative Assessment Strategies.pdf](#)

## **Learning Activities/Unit of Study**

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### Learning Activities/Unit of Study

- **stock characters**
- **lead with your body**
- **emotional confusion**
- **games:**
  1. **who's on first**
  2. **mirror mirror**
  3. **what's that you say?**
  4. **whisper the emotion**
  5. **pumpkin/raisin face**
  6. **five speeds**
- **physicality of an actor**
- **emotions in the body**
- **monologue research**
- **character backstory**
- **monologue performance**

[Lesson-3.Character-Journal-Assignment-and-Rubric.docx](#)

[Lesson-2.Memorization-Quiz.docx](#)

[Lesson-1.Tangled-Monologues.docx](#)

[monolouoge.doc](#)

[Character.Final-Rubric.docx](#)

[Character-Lesson-2.Statement-about-Johnny-Depp.docx](#)

[Character-Lesson-2.Questions.docx](#)

## **Modifications and/or Accommodations**

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### **Suggested Modifications (ELL, Sp. Ed, Gifted, At-risk of Failure)**

#### **English Language Learners**

Native language support: The teacher provides auditory or written content to students in their native language.

Adjusted Speech: The teacher changes speech patterns to increase student comprehension. This could include facing the students, paraphrasing, clearly indicating the most important ideas, and speaking more slowly.

Visuals: The teacher uses graphics, pictures, visuals, and manipulatives. This helps ELL students better understand and comprehend the subjects at hand.

Front-Loading Vocabulary: The teacher front loads vocabulary. This means providing students with a list of important vocabulary words they will need to know for a book, lesson, etc. prior to the lesson being taught. Including pictures to go with the vocabulary words is also very beneficial for the students.

#### **Special Education Students**

Chunking: The teacher presents information in a way that makes it easy for students to understand and remember. Chunking is based on the presumption that our working memory is easily overloaded by excessive detail. The best way to deliver information is to organize it into meaningful units. Because students with special needs get overloaded easily, chunking is an effective strategy to use with them.

Checking for Understanding: It is important to constantly check for understanding, especially for students who have accommodations. Teachers want to make sure students understand the concepts being covered in a way that makes sense to them.

Extra time: The teacher provides students with special needs extra time to complete work or answer questions. It is important to give students enough time to process their thoughts.

Oral Reading: The teacher will read work orally to students. Class work such as tests and literature circles may need to be read aloud to the student.

Timers: The teacher will use timers as an instructional tool. The use of timers is beneficial for students who have trouble completing tasks. Timers can be helpful so the student is aware of how much time they have to complete an assignment.

#### **Students with 504 Plans**

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## Gifted & Talented Strategies

**Extensions/Enrichments:** Teachers will provide gifted and talented students with extension/enrichment projects. Students will be challenged to further their understanding, to apply acquired knowledge, and/or to produce something in reference to acquired knowledge.

**Modify/Change Activities:** Teachers will monitor and modify activities to accommodate those students who need to be challenged further. Additional reading, problem-solving, writing, or project work is necessary for those students who are ready to move on at a rate more accelerated than their peers. In this way, G & T students are provided the same opportunity for support as special needs students.

## Students at Risk of School Failure

**Directions or Instructions:** Make sure directions and/or instructions are given in limited numbers. Give directions/instructions verbally and in simple written format. Ask students to repeat the instructions or directions to ensure understanding occurs. Check back with the student to ensure he/she hasn't forgotten.

**Peer Support:** Peers can help build confidence in other students by assisting in peer learning. Many teachers use the 'ask 3 before me' approach. This is fine, however, a student at risk may have to have a specific student or two to ask. Set this up for the student so he/she knows who to ask for clarification before going to you.

**Alternate or Modified Assignments:** Always ask yourself, "How can I modify this assignment to ensure the students at risk are able to complete it?" Sometimes you'll simplify the task, reduce the length of the assignment or allow for a different mode of delivery. For instance, many students may hand something in, the at-risk student may jot notes and give you the information verbally. Or, it just may be that you will need to assign an alternate assignment.

**Increase One to One Time:** When other students are working, always touch base with your students at risk and find out if they're on track or needing some additional support. A few minutes here and there will go a long way to intervene as the need presents itself.

**Contracts:** It helps to have a working contract between you and your students at risk. This helps

prioritize the tasks that need to be done and ensure completion happens. Each day write down what needs to be completed, as the tasks are done, provide a checkmark or happy face. The goal of using contracts is to eventually have the student come to you for completion sign-offs.

**Hands On:** As much as possible, think in concrete terms and provide hands-on tasks. This means a child doing math may require a calculator or counters. The child may need to tape record comprehension activities instead of writing them. A child may have to listen to a story being read instead of reading it him/herself.

**Tests/Assessments:** Tests can be done orally if need be. Break tests down in smaller increments by having a portion of the test in the morning, another portion after lunch and the final part the next day.

**Seating:** Seat students near a helping peer or with quick access to the teacher. Those with hearing or sight issues need to be close to the instruction which often means near the front.